

# DANCES OF ANCIENT RELIGIONS AND MODERN SOCIETY



"LAS SEVILLANAS."  
Grouping at pause in first copla. School of Don Jose Otero, of Seville.

## Choreographic Art Studied by the Kinneys as Artists and Lovers of the Beautiful

By JEANNETTE L. GILDER.

TROY AND MARGARET WEST KINNEY, who made their reputation in Chicago, are now living in New York. The Kinneys as illustrators have an enviable fame. Being artists, they have been attracted by the decorative aspect of dancing, which now popular art they have studied for a number of years and in many countries. The result of this study is a book entitled "The Dance" (Stokes), which they have not only written but illustrated. There are a frontispiece in color and 176 line drawings and diagrams and 334 illustrations in black and white from photographs. If you can get a more illustrated book than that I should like to know it.

The Kinneys take up every aspect of dancing as an art and they have studied it as artists and lovers of the beautiful. There is no other book that I know of that covers the subject so completely because there is no other book so up to date. It is a valuable and interesting performance. In their preface the Kinneys say:

"American love of animated beauty and delight in skill predestine us to be a race of ardent enthusiasts over the dance. Among us, however, there are many who have never accepted it as an art worthy of serious attention. As a gentle answer to that point of view, a historical resume is included, which statesmen, philosophers and monarchs show the high respect in which the art has been held, save in occasional lapses, in all periods of civilized history."

The Kinneys begin with the dancing of ancient Egypt and Greece and come down to the modern social dancing of today. They have travelled all over Europe to study the dancing of all countries under the best conditions—the dances of the people in their own surroundings, not after they are imported to this country.

That dancing is not a new art can be proved by Egyptian carvings of six thousand years ago. Then the dance was a religious rite and abundant evidence attests the importance in which it was held at all times through the period of Egypt's power.

All through the Bible we see allusions to dancing, but in those days the dance was a stately and graceful performance; there was no tangoing or turkey trotting. The dance of the seven veils before Herod was, if we may judge by the way it was danced in Massene's opera, as beautiful a thing as could possibly be imagined. All through the Bible also we find allusions showing that dancing was held in high respect not only by ordinary people, but by thinkers and philosophers. "Praise the Lord . . . praise Him with timbrel and the dance" was a command.

The golden age of dancing was when Louis XIV. was King of France. In the early part of the past century there were wonderful and famous dancers, such as Fanny Elssler and Taglioni, the latter the greatest dancer of her day. She was "a being of spirit, innocent of mortal experience, free from ties of the earth. Her training was strictly within the bounds of the classic ballet; during her career she greatly amplified its range, yet she always kept within its premise."

"Though born in Stockholm her father was an Italian ballet master, and two of her aunts were dancers of reputation. Her achievements represented a triumph of choreographic inheritance and training over an ill formed body; in childhood she is said to have been a hunchback. With training her figure became normal in strength and attained a quality of form in keeping with her selected roles. But overstrong features deprived her of the dancer's adventitious aid of facial beauty."

"Vienna she conquered at the age of 20, in 1822, the year of her debut. Paris was not so readily moved, but a success in that capital was a practical necessity to a great career, and Taglioni never rested until she secured its approval, expressed in terms that penetrated Europe."

"Business generalship was not the least of the attributes of the Taglioni, father and daughter—they recognized the propitious hour for an engagement in London. The contract included pensioning a number of their family and £100 a performance. Results more than justified the terms—ticket sales for Taglioni's nights usually were of the nature of riots."

Fanny Elssler, it will be remembered, came to this country. Preachers preached against her and editors wrote against her because she was a dancer and we were too puritanical in those days to admit that we cared for the dancer's art. It is told, however, that Horace Greeley and Margaret Fuller went together to see Elssler dance and that they were both impressed with the grace and beauty of her art. The Kinneys name Taglioni as the greater artist of the two, but they were apparently equally popular with the public, for Elssler had a riotous triumph in London as did Taglioni.

The Kinneys give a chapter to Spanish dancing, which they saw on its native heath:

"The dancing of Spain divides into two schools—the purely Iberian, exempt from gypsy influence, which is known as the classic, and the work of gypsy origin and character, which is generically known as the flamenco. The two overlap to the extent of a few dances that



Anna Pavlova.

partake of the elements of both and lend themselves to execution in the manner of either. On either side of this common ground the two schools are completely distinct in style and almost equally so in gesture and posture, having in common only a limited number of steps. In general effect their individualities are absolute.

"The work of the gypsy is, above all, sinuous. His body and arms are serpentine. His hips, shoulders and chest show a mutual independence of action that would worry an anatomist but which allows the dancer limitless freedom for indulgence in the grotesque."

"He delights in the most violent contrasts. A series of steps of catlike softness will be followed by a clatter of heels that resembles rattling fire, the two extremes brought into direct juxtaposition. His biggest jump will be preceded by a movement so subtle that it is less seen than sensed."

"In all circumstances the gypsy is an irrepressible pantomimist. Of the word and the gesture of his ordinary communication it is highly probable that the gesture is of the greater importance. He likes to talk, and his words come

at a speed that makes them indistinguishable to any but a practiced ear, the confusion heightened by the free intermixture of gypsy argot. But the continuous accompaniment of facial expression, movement of body and play of hands is sufficient by itself."

The flamenco has not yet reached this country, though the tango has. On this subject the Kinneys say:

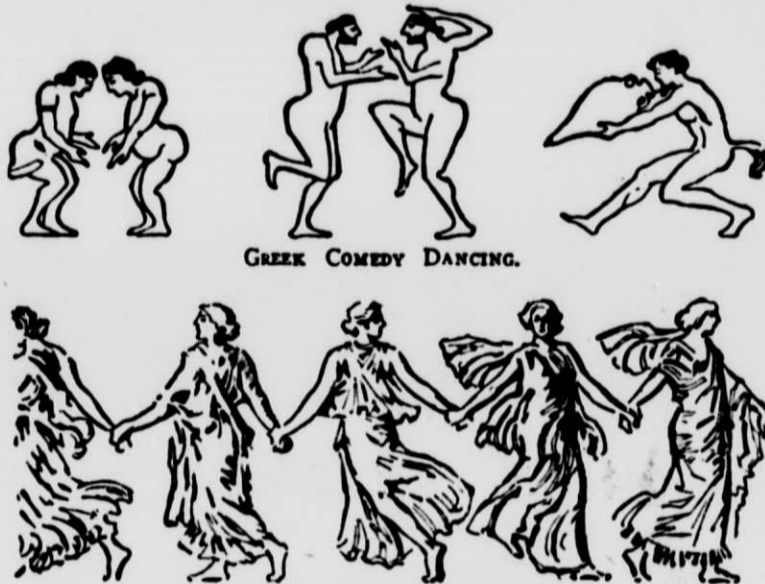
"If the tango and its flamenco kinsmen fail to conquer a permanent place in the Spanish repertoire, it will be through their exclusion from the respectable Spanish family. The daugh-

ter of the house does not learn dancing of the gypsy type except in the unusual case that she is preparing for a dancer's career. The flamenco has picturesque quality and 'salt,' but of dignity less. To the Spaniard that which lacks dignity is vulgar, however witty or graceful. Witty or graceful things may be enjoyed, though dignity be lacking; but the doing of such things is another matter."

No doubt the flamenco will get here in due time, for nothing in the way of novelty escapes the American manager. The home of Spanish dancing is south



Lydia Lopoukova and Mikail Mordkin.



GREEK COMEDY DANCING.

DANCE OF NYMPHS.  
From an antique frieze in the Louvre.



BALLET OF THE FOUR PARTS OF THE WORLD: ENTRANCE OF THE GRAND KHAN.  
After an old drawing, Bibliothèque Nationale, Paris.

## Flamenco of the Spanish Gypsies Yet to Be Introduced Into America—Endowed Ballet Institution Here



Isadora Duncan.

"The forlana is a composition essentially of tableaux, with steps of a dance serving to lead from one picture to another."

On the subject of the social dancing of today the Kinneys say: "The cynical inference that much of their lack bore any relation to the phenomenon of this dance's (the turkey trot) rapid spread is leading to the point of the original 'trot' nothing remains but the basic step. The elements that drew denunciation upon it have gone from the abiding places of politeness yet its gains in popularity continue unchecked."

"As though to emphasize its superiority to former mannerisms it is now urbanely changing its name—prefers to be known as the one step. And in the desire for a new appellation it is justified, since no history or story vividly recalled the fable of the turkey duckling. The hypothetical turkey whose trot it once portrayed proves a matured, to be a creature closely resembling a peacock. The peacock was whose designation (Spanish) gave the name of the old pavane, and the one step, moved by some force more potent than coincidence, is tending strongly toward the form that favorite of seventeenth century courts."

"With the turkey trot came out of the West the bunny hug, the grizzly bear and perambulation of the names reminiscent of the zoo. The treated Europe to a mixture of amusement and irritation, but were not destined to long life."

The Kinneys seem to think that will be a long time before we have an endowed ballet institution in the States, but they say:

"Certainly the taste for dancing of high class is no less worthy of notice and cultivation than the taste of the sister art of music. If music's dependence upon endowment was more evident than is that of dance, now, then so much less is the difficulty of financing a ballet institution, proportionately less too are the delays and delays to be undergone before the institution arrives at a paying basis."

"For the organization and conduct of such an institution the Russian Academy supplies a model, which could be followed in most parts of American sentiment probably would be so complete a separation of children from parents as the Russian Academy requires, but a less complete separation would not necessarily be detrimental to results."

One hears the question constantly asked, How long is this dancing going to last? Some think it will be over, others think that it has a few more years ahead of it. If it is to be as an art, as a sane rather than a hectic pastime, it will last forever."

## KANSAS EDITOR'S WIT AND WISDOM IN PARAGRAPHS

MART HORLEY will probably be heard from next year in State politics. Heretofore he has been hampered in his Reform work, as he was compelled to clean the lamps in his wife's boarding house, but natural gas having reached town he will now be prepared to give his entire time to Uplift work.

A man should be taller, older, heavier, uglier and hoarser than his wife.

If you are determined to ruin your stomach why not do it with gravity instead of whiskey?

So many things go wrong that we are tired of becoming indignant.

The Misses Mary MacLennan and Henrietta Alexander, popular Topeka girls who are visiting in Atchison, will be given a hunt breakfast to-morrow morning by E. W. Howe at the Bungalow. (Note.—The breakfast will consist of the usual bacon and eggs, toast and coffee, and the neighbors' hounds usually hunt foxes around the Bungalow anyway, which will be the hunt; but it is customary to exaggerate social affairs.)

When a rabbit becomes angry and there are no boys or dogs around how fiercely he raves and snorts!

When half of the men become fond of doing a thing the other half prohibit it by law.

Some widowers may be giddy, but not all of them. Goat Edwards has been a widower three years and is not taking notice any more than he did the third month after the funeral. "I am not saying anything against anybody," he said to-day, "but I am satisfied as I am."

A young Atchison girl who will become a teacher said to-day: "I am not becoming a teacher to do good, but for the pleasure of whipping the boys?"

Poor and rich people have very funny notions of each other.

A woman never gets so old she is not interested in how many dresses a bride gets.

It seems to be natural to men to advocate big reforms. But it never was natural with us. The only real reform

Thousands of New Yorkers to whom the words "Atchison Globe" appended to a newspaper paragraph mean a bit of unusual humor will be interested to learn that Edgar Watson Howe, for thirty-three years owner of the Atchison (Kan.) "Globe" and author of some of the most widely quoted newspaper paragraphs in the United States, is just 60 years old, having been born on May 3, 1854.

Four years ago, when his paper was making him \$60 a day net, Mr. Howe turned it over to his son and quit. Nowadays he is living on a country place which he calls Potato Hill drinking buttermilk, listening to the wolves howling and publishing "E. W. Howe's Monthly, Devoted to Indignation and Information." "The old dog," he says, "having been a long time out in the world, knows that little of interest is going on and spends much of his time sleeping in the sun."

Here are some of Mr. Howe's characteristic paragraphs printed in the Atchison "Globe." They are taken from "Country Town Sayings," Crane & Co., Topeka, Kan.

We ever advocated with spirit is letting the schools out two hours on the morning of a circus parade.

Somehow every one hates to see an unusually pretty girl get married. It is like taking a bite out of a very fine looking peach.

In the days of long ago the Indian walked ahead and his squaw followed him, dragging a tent pole. When they approached a settlement he didn't take the pole from her; she continued to drag it until their destination was reached. Nowadays when a woman carries a heavy burden her husband is apt to step back and relieve her when they reach a place where people may see them. This is Civilization.

If the women had money, how well they could get along without the men!

There is nothing so well known as that we should not expect something for nothing, but we all do and call it hope.

About aprons: The average woman wears out six aprons a year. As soon as the aprons are worn out they are used for rags and new ones made. A woman has two or three aprons in the wash every week. It is a saying among women that a woman who does not wear aprons is a slouch. When a woman's six aprons are about worn out and she is preparing to make new ones, she says she "is all in rags." There are

hire him. We can take a fairly good livery horse from any of the stables and pass any horse in town that has pads on his legs. And what is more, a livery buggy never rattles as a family buggy does.

Sometimes I think that I have nothing to be thankful for, but when I reflect that I am not a woman I am content. Any one who is compelled to kiss a man and pretend to like it is entitled to sympathy.

You hear many strange things told of life. Many of them are exaggerated, many of them are untrue. There isn't a great deal in life that is really strange. It's the same old story, and only wonderful to the young.

If you knew how cowardly your enemy is you would slap him. Bravery is knowledge of cowardice in the enemy.

A woman looks prettier putting a baby to sleep than she does on a public platform.

About the wisest looking thing in the world is a country boy who has been boarding in town two or three months studying law.

What people say behind your back is your standing in the community in which you live.

An Atchison man recently lost a lot

of money in business. He died, and his best friend, who was his partner, came to his funeral and did not say a word trying to figure a way to get the money back. Then his wife said, "What woman are you now?" Whenever a man looks depressed, his wife is a woman.

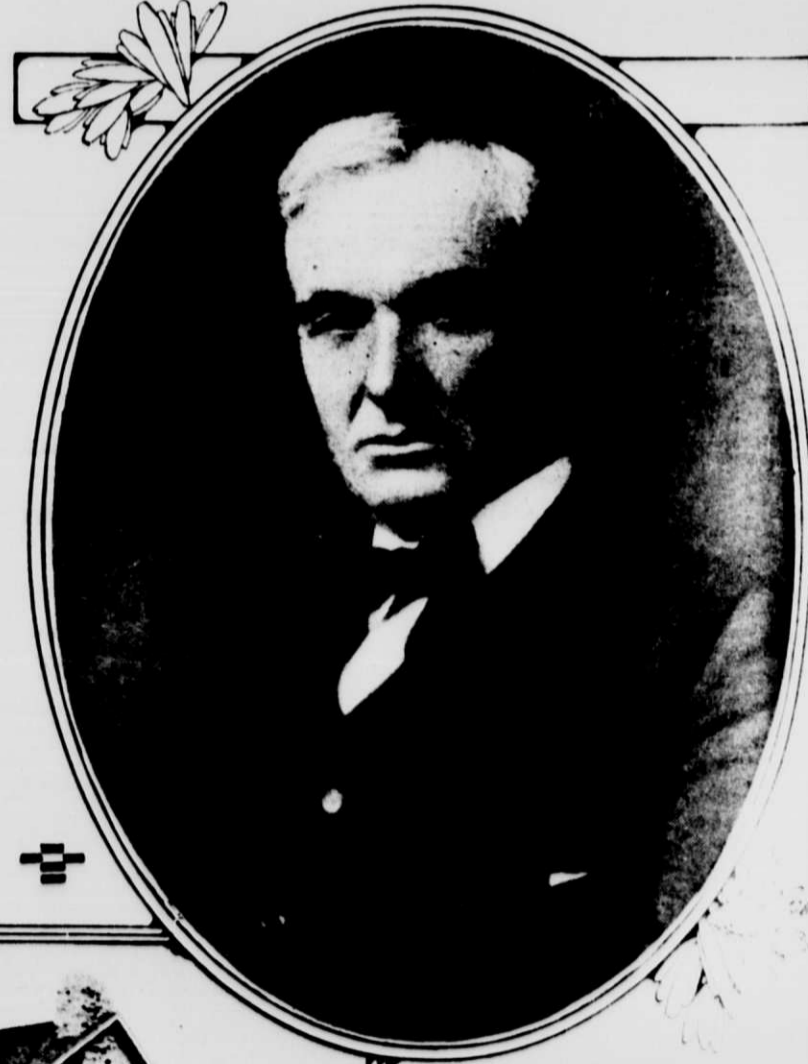
Watch the flies on that is the way you will when you are old.

When a woman is on her last legs she starts a boarding house; a man starts a fire insurance agency.

People are never old, according to their talk; they are only "getting old."

Every day thousands of people exclaim, "I can't stand it!" But they do.

Horses do not seem to appreciate good treatment any better than men. The horse that is well taken care of and has a groom of his own seldom trots as well as a livery horse that is pounded over the roads by whoever sees fit to



Mr. E. W. Howe.



Mr. Howe's cyclone proof bungalow.